

PARANOIZE

#43

FREE

in New Orleans

\$2 ppd.

interviews with:

Curtis Cottrell

Dom Jones

(A Necessary Evil Records)

Raise The Death Toll

Bloodsick

NEW ORLEANS

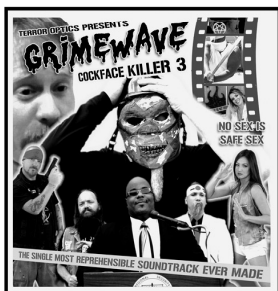
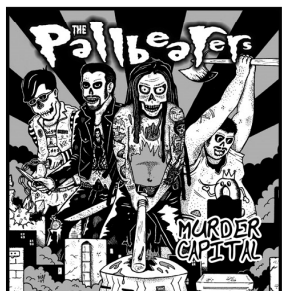
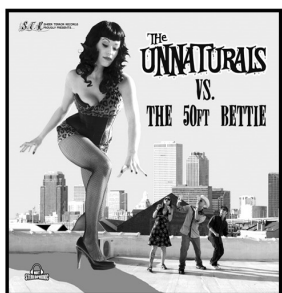
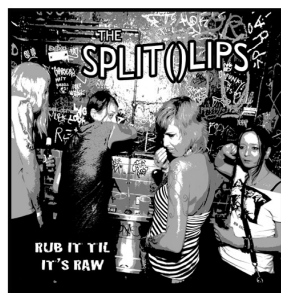
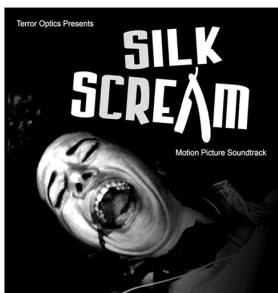
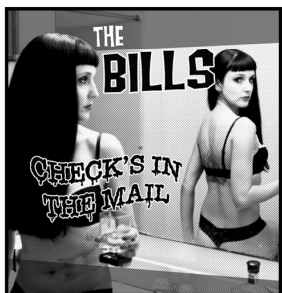
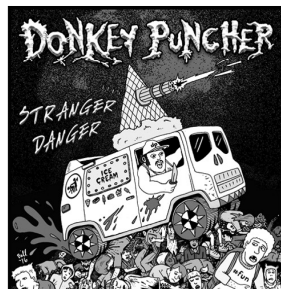
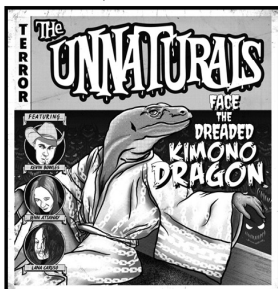
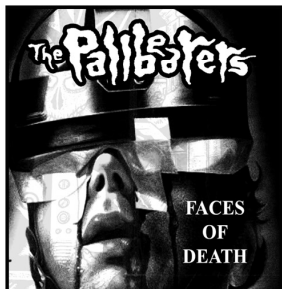
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Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, punk, hardcore, sludge, doom, stoner rock and pretty much anything loud and noisy.

Bands/labels are encouraged to send their music in to review, but if we don't like it, you can bet that we'll make fun of you.

Advertisements and donations are what keep this publication FREE. Go to www.paranoizenola.com or email bobby@paranoizenola.com to find out how to donate or advertise.

You may send all comments, questions, letters, music for review (vinyl, cassette, cd), 'zines for trade, money, various household items, etc. to: Paranoize P.O. Box 2334 Marrero, LA 70073-2334

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Several staff members have shows on Core Of Destruction Radio:
(www.coreofdestructionradio.com)
Bobby hosts Out Of Bounds, M.Bevis hosts Sonic Relay, Lizard hosts Stoned Insanity. Visit the site for schedules. Tune in 24/7 for the best of the underground!

Paranoize #43 credits:
Bobby Bergeron: Raise The Death Toll interview, reviews, layout,

Bill Heintz: Curtis Cottrell interview

Jenn Attaway: Dom Jones interview

Lizard: Bloodsick interview

Ali Amarena: cover photo (Raise The Death Toll)

11/25/17

What a crazy year it's been! I originally planned for this issue to come out in May with a completely different collection of interviews (aside from the Curtis Cottrell interview that Bill Heintz sent me back in April). One morning I woke up with severe abdominal pains passed it off as a stomach bug and was just going to ride it out over the weekend. Conditions didn't get any better a day later, so my girlfriend, Micki, told me to stop being an idiot and go to the emergency room. It turns out my appendix had ruptured and my insides were filled with all sorts of nastiness. They couldn't go in laproscopically and remove it because I had waited too long so they had to cut me open and clean me out. The surgeon said that I should have been dead.

I was to be out of work for 6 weeks, so to help ease my mind on how I would get my bills paid, Kelley Quigley set up a GoFundMe and Jenn Attaway organized a benefit show and I was able to stay afloat while I healed up.

Thanks to all of you who contributed and helped out. I'd be in a world of shit without you!

Anyway, on to this issue! Bill Heintz is on board as a guest contributor (and I'll probably be hitting him up more often!) interviewing long-time New Orleans scene fixture Curtis Cottrell. The interview turned out to be an essay, so we just went with that!

Jenn interviewed Dom Jones about his cassette label, A Necessary Evil, and the upcoming Gulf Coast Slaughterfest (the ad for it is on the back page of this issue) Lizard interviewed Todd Zilla of Bloodsick and I hit up Brawla, who has been in a few bands over the years (AggroFate, The Unwilling Commencement) about his latest project, Raise The Death Toll, and the Bands In Your Backyard compilation series he's doing.

Thanks for reading all this! Enjoy the 'zine! Bobby

NEW ORLEANS SCENE REPORT

Alright, since nobody really gave me much to publish here, I'm just going to publish a list of New Orleans area bands and where you can listen to their music. I don't want to kill this section off! If I left your band out, it wasn't intentional. This was thrown together very last minute.

Abysmal Lord
(black metal)
abysmal-lord.bandcamp.com

A Hanging
(thrash/hardcore/crossover)
ahanging504.bandcamp.com

AR-15
(thrash/hardcore)
ar-15.bandcamp.com/

Bloodsick
(death/black/doom metal)
bloodsick.bandcamp.com

Big Pig
(metal/prog)
bigpignola.bandcamp.com

Capsizer
(doom/stoner metal)
capsizer.bandcamp.com

Cauche Mar
(metal/punk/classical/latin/etc.)
cauchemarnola.bandcamp.com

Cikada
(sludge/doom)
cikadadoom.bandcamp.com

Classhole
(punk/hardcore)
classhole.bandcamp.com

Donkey Puncher
(punk/hardcore)
reverbnation.com/donkeypuncher

Eat The Witch
(sludge/doom/instrumental)
eatthewitch.bandcamp.com

Ekumen
(punk/hardcore)
ekumen.bandcamp.com

Fat Stupid Ugly People
(hardcore/powerviolence)
fatstupiduglypeople.bandcamp.com

Gristnam
(grind/hardcore/sludge)
gristnam.bandcamp.com

Mehenet
(black metal)
mehenet.bandcamp.com

Mountain Of Wizard
(metal/rock/instrumental)
mountainofwizard.bandcamp.com

Mule Skinner
(grindcore)
themuleskinner.bandcamp.com

Mystic Inane
(punk)
mysticinine.bandcamp.com

The NoShows
(ska/punk)
thenoshows.bandcamp.com

Out Of Reach
(hardcore)
outofreachla.bandcamp.com

The Pallbearers
(punk)
thepallbearers.bandcamp.com

Patsy
(punk)
itspatsy.bandcamp.com

Raise The Death Toll
(death metal/deathcore)
raisethedeathroll.bandcamp.com

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Recluse
(grind/hardcore/powerviolence)
reclusenola.bandcamp.com

Romasa
(post-sludge)
romasa.bandcamp.com

Six Pack
(thrash!)
sixpack1.bandcamp.com

Space Cadaver
(sludge/doom/crust)
spacecadaver.bandcamp.com

SS Boombox
(punk/garage)
ussboombox.bandcamp.com

Tomb Of Nick Cage
(horror punk)
thetombofnickcage.com

Torture Garden
(punk/hardcore)
torturegarden504.bandcamp.com

Totally Possessed
(thrash/hardcore/crossover)
totallypossessed.bandcamp.com

Witch Burial
(black metal)
witchburial.bandcamp.com

For info on upcoming shows go to
www.noladiy.org

VENUES:

Santos
1135 Decatur St. New Orleans

Poor Boy's
1328 St. Bernard Ave. New Orleans

Circle Bar
1032 St. Charles Ave. New Orleans

Gasa Gasa
4920 Freret St. New Orleans

Checkpoint Charlie
501 Esplanade Ave. New Orleans

Twist Of Lime
2820 Lime St. Metairie

Babylon
2917 Harvard Ave. Metairie

Record Stores:
Skullyz
907 Bourbon St. New Orleans

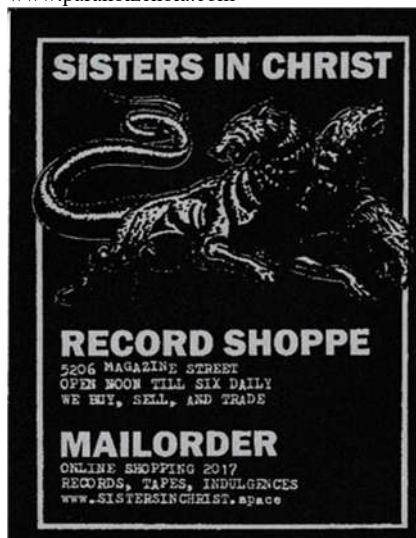
Euclid
3301 Chartres St. New Orleans

Sisters In Christ
5206 Magazine St. New Orleans

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1037 Broadway St. New Orleans

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WHY I LIVE IN NEW ORLEANS

by Curtis Cottrell as told to Bill Heintz

I first met Curtis at The Abstract Cafe during a Quincy Punx/FYP show back in the mid 90's. He was wearing an orange prison jump suit and I questioned whether or not to pass him the joint. My brother said "Yea man, that's Curtis". At first I thought he was crazy. Then, I got to know him and realized that he really is crazy. Kidding, he's actually one of the coolest people you'll ever meet and possesses the most incredible knowledge about music that I have ever come across. Over the past 20+ years he has gotten me into hundreds of bands with mix VHS tapes, spindles of CD's and countless conversations at gigs. He's a huge contributor/supporter of the New Orleans underground scene and has done plenty to spread the word of our antics throughout the world. He is sort of a glue that bonds the local scene from decade to decade by introducing people that need to meet, preserving and passing on great music from the past and boasting a general enthusiasm and drive that is contagious. I sent him a list of questions for Paranoize regarding his contributions and musical highlights from over the years and he delivered a pretty incredible history of his musical upbringing! "Curtis is on the case." - Bill Heintz

I have always loved New Orleans music. From ages six to ten, I watched American Bandstand daily with our maid, a Fats Domino fan. She listened to the 50s R'n'B DJs on the local AM

stations, too. I liked Chipmunks, Coasters and "Alley Oop" produced by Kim Fowley. When I was in third grade, I met Bobby Charles when he performed at a company picnic and hung out with him for the whole afternoon. I asked him why the radio played Bill Haley's version of "See You Later, Alligator" instead of his original. Bobby was the regional promoter for Chess Records and made sure that their blues records were on our local jukeboxes. We liked the heavy guitars of Chuck Berry, Howlin' Wolf, Muddy Waters and Bo Diddley, but R'n'B songs with sax solos were cool, too. Some big kids threatened us for playing black music, but we kept doing it just to irk them. The Beach Party movies introduced us to surf bands, but we liked Von Zipper's bikers better than Frankie and Annette.

I got a stereo for Christmas and began testing my parents. First, I snuck a fuzz guitar into the house on the Goldfinger soundtrack. Then came The Ventures Play Batman and Wild Angels soundtrack after reading Hunter Thompson's Hell's Angels. My brother bought Sgt. Pepper in 1967 and gave me Absolutely Free by Frank Zappa's Mothers for my birthday. I gave him Their Satanic Majesties Request by Rolling Stones. I got the single of "I Can See for Miles" by The Who and The Crazy World of Arthur Brown, produced by Pete Townshend. BFF Jeff Smith gave me albums by The Who, Seeds, and Grateful Dead—I emulated Pigpen's blend of biker and bohemian styles. Big Brother had the Hells' Angels seal of approval, too. I got Jefferson Airplane's Crown of

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Creation and The Family That Plays Together by Spirit. A girlfriend loaned me Love, Quicksilver and White Light White Heat by Velvet Underground. Jeff drove me all over town looking for Jimi Hendrix Experience. A music store redneck wisecracked, "Psychedelic soul brother? What will they think of next?"



Beginning in 1966, I saw live bands at Young Adults Recreation Center in Lafayette including ? and the Mysterians, Kaleidoscope, Fever Tree, Uniques, John Fred, Greek Fountains, Roamin' Togas, Isosceles Popsicle, Countdown 5 and Pebbles comped Bad Roads from Lake Charles—several times. Bad Roads also played at Swingin' Machine, where I saw Mindbenders, ZZ Top, and Skid Row from Ireland starring Gary Moore, whom I would see again in 1978 as guitarist for Thin Lizzy. In the summer of 1968, I saw Soft Machine and Jimi Hendrix in Baton Rouge and went to Houston for Moving Sidewalks and 13th Floor Elevators. I saw Basement

Wall and The Gentrys at proms. Jeff Smith and I did the light show for A440 from Houston at the 1968 Sock Hop with opaque, overhead, slide and 16mm projectors. The crowd liked it when I superimposed slides of flowers over crash test dummy films while Jeff mixed oil, water and food colors on the overhead. The Rogues from Lafayette High are on Greg Shaw's Bomp comp Highs in the Mid-60s. I have known Sonny Landreth since 1958 and admired his motorcycle jacket in the second grade. Classmate Keith Thibodaux was Little Ricky on I Love Lucy and played drums on Persian Market's "Flash in the Pan." I had several classes with Jeff Pollard, who fronted a hard rock quartet called Boo Radley, then moved to Baton Rouge to join War Babies and eventually founded LA's LaRoux, singing "New Orleans Ladies" on Midnight Special and MTV.

My involvement with the New Orleans music scene began when I hung out backstage with members of the Grateful Dead and Jefferson Airplane after the New Orleans Pop Festival, Labor Day weekend, 1969. Then I took radio workshop at USL in Lafayette to broadcast on KRVS-FM. I also operated camera and was holiday MC for an afternoon music program on Acadiana Open Channel. In January, 1970, I hitchhiked to New Orleans and worked as a stagehand for the first show at A Warehouse on Tchoupitoulas. The Grateful Dead headlined with The Flock and Peter Green's Fleetwood Mac opening. After the show, we dropped off manager Owsley Stanley at Royal

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Sonesta hotel on Bourbon Street. I am glad I did not go to that party because the cops busted it, as told in the song "Truckin'." You can hear me introduce The Grateful Dead at archive.org. When I met my wife on Memorial Day weekend in 1970, we saw several Michigan acts such as Bob Seger, SRC, Brownsville Station and MC5.

I got drafted, met a White Panther MC5 fan in basic training, spent a year in Korea reading Cream and Circus and served my final year at the Customs House on Canal Street, then in 1974 and early 1975 attended UNO, where I was a production intern at WWNO-FM. My wife and I saw several concerts at A Warehouse on Tchoupitoulas including James Gang, Faces, Savoy Brown, Humble Pie, Eagles, Loggins & Messina, Procol Harum, UFO, Slade, Robin Trower, King Crimson, Foghat, White Witch and Z.Z. Top's Fandango show. Glitter rock was popular for dancing at Deja Vu and hard rock at The Dungeon. Todd Rundgren's Utopia brought synth pop to Tulane's McAllister Hall, and Suzi Quatro boldly challenged the audience when she opened for Uriah Heep at Municipal Auditorium in 1974. Saw Queen open for Mott the Hoople as well as ELO at St. Bernard Civic Center. Saw midnight screenings of music films by Hendrix, Zappa and Pink Floyd. Saw Joe Walsh, Lynyrd Skynyrd, War, Billy Preston, Trapeze, Montrose, Black Oak Arkansas, J. Geils, Foreigner, Frampton, Fleetwood Mac et al at City Park Stadium. Saw The Meters on Oak Street, but didn't fit in with their local fans. I did enjoy an

early DIY show by The Sheiks soon after they moved here from St. Louis. Lost the wife.

In 1975, I got a scholarship to study Modern British Poetry at Oxford University. While I was in England, I read the trendsetting Melody Maker article about Ramones, Heartbreakers and Talking Heads. When I mentioned these punk bands from New York to the bartender at the Hope & Anchor tavern in London, he told me about the pub rock bands who played upstairs. Live at Hope & Anchor debuted Steel Pulse, Stranglers, Suburban Studs, X Ray Spex, and XTC. Judas Priest were prominent in London concert listings.

When I returned to Lafayette, I hosted a KRVS show late at night, when I could play what I wanted, but I had to be careful. I had gotten in trouble in 1971 for playing "Motor City's Burning" by MC5. Someone complained to the school administration that I was inciting students to riot. When the first punk albums were coming out in 1976, I was playing them in Lafayette. Our college radio record service published a column by KROQ's Rodney Binghamheimer hyping Kim Fowley's Runaways and other new bands. I visited San Francisco in 1978 and went to a couple of shows at Mabuhay Gardens seeing Dils, Offs, Zeroes, Flesheaters and meeting Penelope from The Avengers and one of the Dead Kennedys. The Ramones played in Lafayette on their Road to Ruin tour, and I saw The Romantics in their red patent leather suits. Bas Clas opened for both shows. I lived with Daisy Fiorello from New Orleans, so we

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usually ate with her family and friends instead of going to shows when we visited. We did see Rush open for Blue Oyster Cult. I bought independent label records at Leisure Landing on Magazine and in Baton Rouge. Nuggets and Pebbles compilations clued me to cool garage bands whose records I got at a used book store. My four hour late night show started out with cult classics and heavy metal mixed with New Wave and pub rock, but became more punk after midnight with the most controversial material in the last hour when the faculty was asleep. I was also playing the early 70s rap of Last Poets and Gil Scott Heron. I took journalism, reviewed concerts for the Lafayette Daily Advertiser, and completed a master's degree in English.

When I attended grad school in Tulsa, OK in the early 80s, I did inventory for trade credit at DISCOVERY Records and saw several SST bands at Crystal Pistol as well as Stranglers, John Otway, Angel City, and The Brains at Cain's Ballroom, where the Sex Pistols had played. Los Reactors and None of the Above were popular opening acts. On school breaks in 1982 and 1983, Larry Sorehead and I attended hardcore shows in Baton Rouge and New Orleans moshing to DRI, Circle Jerks, Disappointed Parents, and Burnt Eclipse. My final show at A Warehouse was The Clash's Combat Rock tour. Larry Sorehead got the SST connection from Jello Biafra and booked shows with Chris Cart of Toxin III and Reality On Trial in Lafayette and Baton Rouge. I saw Stark Raving Mad, Die Kreuzen, Slam, No FX,

Subculture, Sand in the Face, and Dehumanizers as well as helping the Soreheads put up flyers for Black Flag at Triangle Club in Cankton, a Cajun roadhouse with a cockfighting pit. Back in Tulsa, I exhibited graphics and pyrotechnic Situationism at the Anarchy Art Show in 1984. I studded a plastic jug with firecrackers which people lit and threw around. I also taped bottle rockets to some poster board with the tails facing in so that the fire would scorch the paper. All I had was clear packing tape, so some of them got loose. Oops!



I returned to New Orleans in 1986. The new wave of The Normals and The Cold had ebbed, and bar owners feared the slam dancing fans of Shell Shock and Graveyard Rodeo, so the VFW on Franklin became an all ages venue hosting DOA, Rollins Band, Adolescents, Verbal Abuse, St. Vitus, No Trend and many local hardcore thrashers. I hung out at Toxic Shock records and did their inventory. I took manager Pete Landswick to give

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records to Toxic Shock touring bands including Corrosion of Conformity, Hickoids, The Stupids and Dayglo Abortions, who stayed with me and drank all my beer as Pete predicted. Tower Records and LA Music Factory's Dave Howard, who had worked at Midnight and Venus Records in NY, made us mix tapes from his vast vinyl collection. I met Paul Caporino of M.O.T.O. at Toxic Shock and gave him mix tapes of The Fugs and garage bands. I was substitute DJ on WTUL-FM for two decades. I lost money on a Motorhead and Agnostic Front show, so I decided to limit my risk.

I helped to arrange shows by Maximum R'n'R columnist Eugene Chadbourne and eventually did promotion for Matt Hunter's shows at RC Bridge Lounge. Many of these featured Nipples of Isis. Matt has Nipples' show with Helios Creed on video featuring Also Aswell's Psychedelic Light Show. Chuck Alston and I also did light shows at Arts for Arts Sake and an early rave party attended by Trent Reznor. When Howlin' Wolf was in Fat City, I presented a monthly program called Mondo Video mixing music videos with cartoons and movie trailers. I managed Gerry & The Bastardmakers fronted by Gerry Laborde of Macgillicuddys fame. Gerry introduced me to Richie Heintz, who invited me to see his teenage brother Bill's band The Penetrations, now Pallbearers. Dale Ashmun introduced me to Mykel Board of Maximum Rock'n'Roll and The Bastardmakers opened for Mykel's band Artless at

Howlin' Wolf. When Joe Christ of Los Reactors came to town with his band or films, I promoted them. As I was copying flyers for Joe's film Sex, Blood and Mutilation, Runaways' producer Kim Fowley introduced himself to me. I mentioned a couple of his records, and he sneered, "I know what I've done." Later Kim said I reminded him of Heartbreakers manager Lee Black Childers, who knew what the next big thing would be. Fowley called me after Hurricane Katrina to ask about the New Orleans music scene.

Katrina Uribe of Nipples moved to San Diego to join Crash Worship. She sent me Zeni Geva from Japan and Hawkwind with Helios Creed on lead guitar and Sleep opening. I co-produced these at Howlin' Wolf. We usually charged five bucks, and they kept a buck. Jack also hired me to design and distribute flyers for his alt rock shows such as Greg Ginn, Mekons, Victim's Family, Meatmen and Southern Culture on the Skids. New Orleans Film Festival hired me to distribute flyers for the G.G. Allin biopic Hated. Three hundred people showed up, and the director won first prize. I was video jockey for a few rave parties in the early 90s, but I don't like dance music, and the disco DJs were stealing my tapes. I did VJ at Contemporary Arts Center with Public Enemy's DJs Da Bomb Squad. Peter George and I shot video for The Macgillicuddys in Concert at Mermaid Lounge, and we showed it at Movie Pitchers with a gutterpunk documentary. At a Machine Screw show, I threw fireworks at Tamer's feet

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as he beat on his industrial percussion scaffold. The finale was a string of five hundred firecrackers, but the room was not well ventilated, so the crowd went outside to wait for it to air out before the band could play. So much for the seamless transition they had planned!

When Zeitgeist was showing music films such as *The Year Punk Broke* in the 90s, I booked live local bands to open. Rene got some cool touring bands from Frightwig's Cecelia. Gimp played with Melt Banana when Zeitgeist was on Magazine. Cluster played at what is now One Eyed Jacks with Bond Bergland of Factrix. When I was technical director at Zeitgeist on O.C. Haley, we hosted Lightning Bolt, Jad Fair, So-So Glos, Shot Down in Equator, Jr. reunion, and Harriet Tubman—instrumental jazz with the guitarist from Arrested Development, bass from Rollins Band and drummer from Living Color. I arranged local band tributes to The Germs and Patti Smith when we showed movies about them. On Jerry Garcia's birthday, Improvisational Arts Council jammed on Grateful Dead melodies illuminated by my three hundred slide PowerPoint loop of band pix and concert posters and two overhead projectors pulsing oil and water amoebas.

In 1990, Wavelength asked me to review CDs by Allen Ginsberg and William Burroughs. When Dale Ashmun toured Europe selling merch for Lydia Lunch, I wrote his "Spare Parts" column for Offbeat and continued to contribute news about local bands after he returned. I called



Nipples, Grassy Knoll and Evil Nurse Sheila PostModern Jazz. In the late 90s, I wrote about Quintron, Russ Meyer soundtracks, Claudine Longet, Sergio Mendes and Eartha Kitt for Cool & Strange Music Magazine. Now I write for Shindig published in London and distributed in Europe, North America, South Africa and Australia. Jody Smith interviewed me for his documentary on alternative bands of the 90s called *Unheardof Part I* on YouTube. A European video crew interviewed me recently about the history of NOLA underground music. I was also interviewed for the Warehouse on Tchoupitoulas documentary, but was not included in the final cut.

My record reviews, poetry, plays, and stories are available at <http://cmcottrell.tripod.com>.



Dom Jones (A Necessary Evil Records/ Gulf Coast Slaughter Fest)

Everyone knows it takes a lot more than just bands to have a thriving music scene. New Orleans is lucky to have a few resourceful, hard-working individuals who are willing to put their own money, time, and energy into booking and promoting shows and bands, producing albums for some of the musicians, and organizing festivals. One of these individuals is Dom Jones, founder of A Necessary Evil Records and co-founder of the upcoming Gulf Coast Slaughter Fest. I corresponded with him to learn more about what he's got on the horizon.

When did you start A Necessary Evil Records, and what inspired you to do so?

I started the label in August of 2015. I saw a lot of bands in New Orleans and around the country that had no means of physically releasing their music. I wanted to come up with a simple and cost-effective way to release stuff for them.

How did you get the label off the ground? What did it take to get started?

I took the last of my money I had saved up from the job I had just quit and invested it all into music/tape equipment. After that, I basically didn't stop hustling. I steady put in work, trying to better myself, my releases, and the events that I promote along the way. Even when people would hate on me, I still kept

working. By the end of this year, I'll have 15 releases in my catalog.

What are some of your favorite artists you've worked with, and/or some of the projects you're most proud of releasing?

In Your Long Arms is definitely a favorite of mine as far as artists I've worked with. It was also really awesome flying down Come to Grief last year. My favorite tape release I've done so far is the demo tape from Baton Rouge power-violence trio, Shitstormtrooper.

What made you decide to change the focus of the label to strictly booking shows?

Honestly, I wanted to get out of the booking game completely, but I have trouble telling people "NO" a lot of the time... I figured since I already have a pretty solid amount of people who follow A Necessary Evil that I would just continue to book/promote shows under this name. I mean...someone's gotta bring the grindcore to New Orleans.

Is anyone else involved in your new collective, Unnecessary Evil?

It's still just me but I have a completely different mission for Unnecessary Evil. I'll be releasing pro tapes, vinyl, and clothes. Instead of making the tapes myself, I'll be outsourcing so I can focus on distribution and promotion, rather than getting burnt out trying to dub all of these tapes by myself. Expect an increase in quality all around.

What will the goal/mission statement be for UE? Will it still focus on local New Orleans bands?

I will still be working with New Orleans artists, but not as many. I plan to release mostly grindcore, noise, and hip-hop under Unnecessary Evil. The main goal of A Necessary Evil was to get bands cheap tapes with a quick turnaround. The

focus of the new collective will be putting out quality releases and properly distributing them. People will still know it's me because the name is virtually the same.

Why did you change the name of the New Orleans Metal Fest going into its second year?

I wasn't involved with the first Metal Fest, it was just Hollise and Mike [Graham, of Maggot Sandwich]. They asked me to jump on board earlier this year, but Mike moved to Florida, which made it difficult for us to communicate. Mike and I also had some creative differences, so Hollise and I decided to rebrand the fest as Gulf Coast Slaughter Fest. There are no hard feelings on either end, we wish the best and send nothing but love to our brother, Michael.

What made you decide to add hip-hop? That seems like an odd fit for a fest that features metal, grindcore, punk, and noise.

Pat from MDFL [Minors Drinking Four Lokos] has a hip-hop project and he really wanted me to book them a show in New Orleans. I'm also currently managing the opening act for the after party, Venture. I'm really into hip-hop and I think it will be great to see some hip-hop/r&b artists perform after an evening of non-stop grindcore, punk, & metal. Also, it coincides with what I'm trying to do with the new collective.

What do you think will be some of the biggest highlights of the fest? Who are you personally most excited to see, and why?

Where do I even begin with this question? Putrid Pile is flying down from Wisconsin for his first ever New Orleans performance. It's also the first time playing NOLA for Texas grinders, PLF. Deterioration is one of my favorite bands out right now and are driving over 20

hours from Minneapolis for the fest. I'm excited to see every band playing the fest, honestly.

What advice would you give to someone who wants to find ways to get more involved in their local scene without being in a band?

Go to shows, pay the cover, buy merch, and support the venues that hold shows. If you want to do something, don't be afraid to do it yourself. The scene could definitely use creative people down to contribute, share ideas, and help out in any way.

Is there anything else on the horizon for you, A Necessary Evil Records, Unnecessary Evil, or Gulf Coast Slaughter Fest?

Not really. Be on the lookout for Unnecessary Evil in 2018, buy a t-shirt, and show some support, because I've got HUGE plans.

Would you like to add anything I haven't asked about?

Slaughter Fest is going to be insane, December 15th & 16th at Santos (1135 Decatur St.), make sure you don't miss it.

What's the worst joke anyone has ever told you?

What's the difference between homeless girls and hockey players?
Hockey players shower after three periods.

RAISE THE DEATH TOLL

Philip Dussor ("Brawla") has been involved in the scene for a bit as vocalist in Aggro Fate and The Unwilling Commencement. I've wanted to interview him in the past for this 'zine, but every time I'd get the idea to put one of his bands in an issue, they'd break up! His latest project is Raise The Death Toll with Gavin Brehm (ex-Dropkik/Necrotic Priapism)

He also has started a compilation series called Bands In Your Backyard that is available for free on Bandcamp if you aren't able to track down one of the cds.

*I shot him a few questions (before this band split up haha) and here is what he had to say.
(interview by Bobby)*

Who's in the band?

As of now the band is really just a 2-piece recording project featuring Gavin Brehm and myself. In order to play shows, we have Michael Sauicer(Bayou, Goura) on bass and Jared Gallet(Bayou, The Void) on drums.

Give a little history on the band.

It was actually Kyle Thomas who shared a post of mine when I was looking to scream for another band and Gavin answered and we've been writing and recording ever since

How would you describe your sound?

Our sound has been described as older death metal/deathcore bands with some slam influence which we plan to really tap into in future writing

What recordings do you have available? How can people get ahold of them?

So far we have 3 songs online and our Saints tribute chant available at raisethedeathtoll.bandcamp.com



What do you think of the New Orleans scene? Favorite bands/venues?

Since I've been in this scene, I've seen ups and downs in it but I can't speak for it as well for its broken up. I'm more familiar with the Metairie side of things since that's where we play most of our shows

as opposed to the Santos/Poor Boys area

Favorite bands ...there's so many really...if they're cool and willing to work with other bands and help scene growth instead of out for self they have my vote. Venues as well

What have been your favorite and least favorite shows?

So far my favorite in RTDT was when we played Republic...the screen behind us, the stage, the crowd. It was all amazing and so far, since we've been selective and not playing every show offered, I haven't had a bad show experience in this project

What was the first underground metal/punk/whatever show you attended? How would you compare the scene back then to now?

The very first show I attended was at Cypress Hall to see Skinkrawl, Demise and Organized Hostility. That show alone changed my life and inspired Jared Gallet and I to start a band and be a part of this.

The scene has changed to me due to getting older and having adult responsibilities. When I first got into it, we was all care free, no worries, went to every show, no jobs, no bills really, and was just amazed with everything going on because it was so new and not overdone. Now all shows are at bars, with my job I can't make it to all, sometimes life gets in the way

and I can't make it to the ones I really want, promo is Facebook only as back then Kinkos knew you by name.

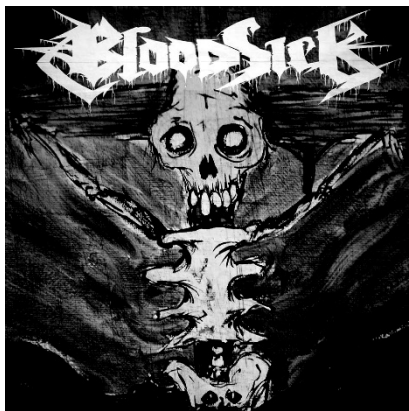
You've recently been putting together the Bands In Your Backyard compilations! What's the story behind that?

Bands In Your Backyard became an idea at warped tour 2016. So many out of state bands were on our turf promoting their asses off. No NOLA band was. I saw so many potential show goers and wanted to help the following year by spreading awareness to our local bands that I printed 100 cds of those who would help pitch in for the cause. Unfortunately the show canceled but the 100 cds are still out there circulating



Thanks man! Anything else you wanna add ?Final comments, suggestions, recipes, remedies,etc.?

Haha none that I can think of other than it's an honor to be featured as I've been a fan forever and always thought that by making the magazine I've somehow done something right here.



Bloodsick has cooked up a steaming pot of blackened thrash with a side of doom to fill them earholes with pure insanity!!! Dig em! Go see them live!

Its been quite awhile since Bloodsick has released anything, Are you happy with the way the ep turned out?? The EP is amazing. We wrote it pretty quickly, everything came together with the new line up better than I imagined. It was worth the long wait for me.

Give us a brief history of the band and how the new lineup got solidified!!

I started Bloodsick in 95 in Clevo with some really solid scene musicians. I had a lot of more technical riffs I couldn't use in Nunslaughter so it was natural to not sit on them and put them to use. There was Sekula from Mortician, Dora from Decrepit and Pellow from Ringworm in that original line up. It was really good but it kinda fell apart quickly as well. Too

many chiefs I guess lol. I waited a very long time to put this together again, it had to be fuckin perfect. I met Brandon one night and we talked about jamming I just kinda sat on it for a couple months. Then I remembered me and Josh having a conversation over tacos at the Abbey and thought fuck it. The combination of personalities seemed right. We really wanted Sam and I wasn't sure if he'd do it because I knew Witch Burial was his baby. I was quite surprised he said he'd give it a shot and after the first practice it was fucking magic. We knew we needed Jared to sing it was just so perfect. I'm lucky to be playing with all of those guys. When Brandon decided to leave I was pretty worried. We talked and all decided Hennerd would be awesome but totally thought he'd be too busy. Luckily for us he squeezes us in because he brings a whole different level to the sound.



Do you guys plan to play any of the earlier material live or possibly re-release anything?

No the old stuff was a totally different band. This is a new beginning and we have a lot of material to work on so reliving 95 ain't happening.

How is CRage Records treating you so far? Any new recordings planned?

Craig is great man, it's good to work with someone local for the demo, that was important to us. We have a split coming out soon with Fistula, it'll be a Crage/Patac release.

Describe your sound using only food references!!

Thick cut baloney sammich with horseradish and Crystal on chocolate cake.

What gigs do you have coming up and how did the CRage fest go?? We have DRI on Dec 3rd and I'm working on touring early next year. Crage fest looked awesome from the video!! I was out of town dealing with some personal issues but my brothers held it down.

What other projects/bands have you guys been in or currently still active?

I'm actually recording a few songs with Will from Keelhaul, Corey from Fistula and Frank from Outface and Filter while I'm in Clevo. Hopefully I can pry Aaron away from Brain Tentacles and Axioma to lay vocals. I've done Nordic Mist, Nunslaughter and One Life Crew to name a few. Sam has Witch Burial wich I love, Hennerd has AR 15 and Püssyröt. Josh was in some cool bands in Illinois and fucking Jared Cave Moran has been or is in every fuckin band on the planet. Haha

If you could only listen to one record on repeat to the end of time, what would it be?

That's easy, Inevitable Collapse by Soilent.

Whats the craziest shit you have seen at a show?

OLC played a show in Connecticut once as we were getting kicked off of Victory Records and a bunch of kids sat on the floor with their backs to us. That's when the PC culture was getting a foothold, 95ish I guess? I had a wireless and jumped off stage and just started kicking people. I used to be an asshole. 😊😊



Shout outs/links/merch???

Cragererecords.bandcamp.com is where the demo can be purchased. We have 2 different shirts and stickers and shot glasses coming soon at bloodsick.bandcamp.com Just shout out to NOLA man this has really become home for us thanks to everyone for the continued support. Thanks Lizard and Paranoize zine!!



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MUSIC REVIEWS

Apartment 213

Cleveland Power Violence & Collected Violence

Magic Bullet Records

Magic Bullet Records has exhumed the entire Apartment 213 discography in these 2 releases! Vicious Ohio powerviolence along the lines of their peers of the mid-90's (Spazz, Despise You, Crossed Out, etc.) Cleveland Power Violence is their sole full-length and was released in 2006 on Retribute Records and again on Fuck Yoga Records in 2014. Collected Violence is what you'd expect from the title.. a collection of their demos, splits and compilation tracks, over their history as a band.

AR-15

Dogs Of War

C Rage Records

One of my favorite new-ish bands in the New Orleans area! Vicious thrash/hardcore/crossover that never lets up throughout this entire cassette.

Bloodsick

s/t

C Rage Records

This band has roots in the late 90's in Ohio, but guitarist ToddZilla (ex-Nunslaughter) has reformed the band here in New Orleans with members of Witch Burial, Dragunov and AR-15! A completely decimating mix of death/black metal and doom sprinkled in here and there!

Dead Horse

The Beast That Comes

www.horsecore.net

Houston thrash/hardcore legends Dead Horse return with a new full-length! The production is cleaner this time around, and new/not so new vocalist Mike Argo (who has been in the band for 6 years now!) is adding his own flair to the vocals, but still has that horsecore feel!.

D.D.A.

Yuppicide

A Necessary Evil Records

Intense,insane Texas powerviolence! You know what to expect here.... brutal start/stop fast/slow hardcore with angry vocals and a heavy/completely obvious crossed out/spazz/etc. influence. There are a thousand bands that sound like this, AND THEY ARE ALL AWESOME! CHECK THIS BAND OUT!

Future Hate

Potboiler

Mystery School/Deadlamb/Jackhammer

This release combines their previous ep with 3 more tunes for an international release! Full throttle, quirky hardcore from Mobile, Alabama that falls somewhere between Black Flag and NoMeansNo, with a female angsty vocals!

Iron Monkey

9-13

Relapse Records

Iron Monkey has returned with a stripped down lineup, but still churning out devastating sludge! They're a trio now, with guitarist Jim Rushby handling the vocals which are a somewhat in the same vein as former vocalist Johnny Morrow, but different enough to not sound like a clone. Overall, I dig it and welcome the new version of the band!

Out Of Reach

Mindless Suffering + Corey Cruse split
outofreachla.bandcamp.com

Noisy, brutal hardcore! Another one of my favorite new NOLA bands! All 3 members share vocals and there are even the noise tracks on the demo that they do live between songs!

They also have a split cassette with Corey Cruse! 3 blistering hardcore tracks by Out Of Reach and a harsh noise track by Corey Cruse! Cassette available through A Necessary Evil Records or check out the Out Of Reach tunes at their Bandcamp page!

MUSIC REVIEWS

The Pallbearers

Faces Of Death

Sheer Terror Records

A 20th year compilation by The Pallbearers featuring tunes from all of their releases and a few new tunes! NOLA Horror punk that will not die!

Savage Master

Creature Of The Flames

Skot Records

Old school metal along the lines of Cirith Ungol with a snarling female vocalist! John Littlejohn (Before I Hang, Stovebolts, Emerald Heavy) is drumming for the band now and is a perfect fit!

Shitstormtrooper

demo 2017

A Necessary Evil Records

Short fast Baton Rouge, LA

grind/powerviolence tunes with a female

screamer! Cassette available through A

Necessary Evil, digital through their

bandcamp shitstormtrooper.bandcamp.com

Sideburner

Battle Hymns

sideburner.bandcamp.com

Heavy, groovy rock n fuckin' roll from

Lafayette, LA! Ex-members of Icepick

Revival/Collapsar and Hooves. This is what

The Mystick Krewe Of Clearlight would

sound like if they had vocals.

Space Cadaver

s/t

C Rage Records

C Rage has been killin' it lately and this is no exception! Space Cadaver is a graceful mix of sludge, crust and hardcore with atmospheric/ambient intros.

The Unnaturals

Face The Dreaded Kimono Dragon

Sheer Terror Records

Another slab of quality surf rock from this

NOLA's most active band! I was hoping

they'd have their Iron Maiden medley on

this, but they didn't add it, so you have to see

them live to see their Maiden cover, (as well as their Motorhead and Danzig and Reverend Horton Heat covers!)

Tomb Of Nick Cage

The Pharoah Of New Orleans

tombofnickcage.com

The first full length from this NOLA

goth/horror/punk/metal outfit featuring ex-

members of Backwash, Converts, She's Still

Dead, and No Room For Saints. Killer punk

tunes with blistering solos about horror flicks

and the illuminati!

Totally Possessed

s/t

A Necessary Evil Records

NOLA crossover! Fun thrash/hc tunes about

skating, zombies and shredding!

Weak Flesh

Blood Mouth

weakfleshatx.bandcamp.com

This is what Ryan Pankratz (ex-Icepick

Revival/Hooves/Devil & The Sea/etc.) is up

to nowadays! Noisy as fuck, chaotic

grindcore!

Various Artists

Bands In Your Backyard (Louisiana Edition)

bandsinyourbackyard.bandcamp.com

Brawla (Raise The Death Toll, ex-Aggro

Fate/The Unwilling Commencement) threw

this compilation together to get 100 cds

pressed to hand out at the New Orleans date

of the Warped Tour to help promote the local

scene. Unfortunately, the Warped Tour

cancelled their New Orleans date abruptly

with no explanation, but he put this

compilation up on Bandcamp and added

bands to the digital version that weren't on

the cd! Tracks from Zombies Eating Sheep,

Raise The Death Toll, Cain Resurrection,

The Void, Bending, Vivisektor, Holoverse,

A Hanging and a fuckton more! If you can't

find a cd version, the digital version is FREE

to download!

FOR IMMEDIATE RELEASE:

GRAVEHUFFER SIGNS TO BLUNTFACE RECORDS FOR VINYL EDITION OF THEIR LATEST ALBUM, *YOUR FAULT*

Joplin, Missouri's favorite Crossover/Crust/Punk/Metalheads, **Gravehuffer**, have finalized a deal with Bluntface Records for release of their latest album, *Your Fault* on vinyl.

The vinyl edition of *Your Fault* marks the first official vinyl release for BFR. The band is currently in the studio recording two brand new tracks for inclusion on this version of the release to commemorate their partnership with BFR, and the subsequent release of *Your Fault* on the vinyl platform. **Carlo Regadas** (ex-Carcass/current guitarist of **Monstrance**) will lend his talents on one of the bonus tracks for a guest solo spot.

Often hailed as "N.W.O.B.M. meets the early Earache catalog", **Gravehuffer** brings a unique blend of influences into their music and channels it all through a gritty honesty with a healthy disregard for genre boundaries and limitations.

With **James Hiser** on vocals, **Ritchie Randall** on guitar, and a rhythm section comprised of **Mike Jilge** on bass, and **Larry Deardorff** on drums, along with a collective style that blurs the lines between Punk, Metal, Grindcore, and down-tuned Sludge laden Doom; **Gravehuffer** should feel right at home on Bluntface Records for this release.

Presales of the Vinyl edition of *Your Fault* are currently tentatively scheduled for August with additional release information to follow.

For more information, contact us here: bluntfacerecords.com/contact

For more information on Gravehuffer: www.facebook.com/gravehuffer

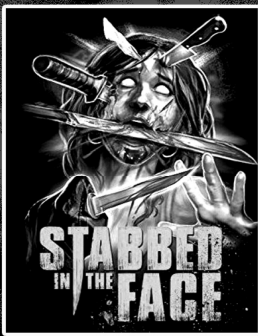


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